

BRICK CHIMNEYS, DENVER, NORFOLK.



BRICK CHIMNEYS, DENVER, NORFOLK.

THE ornamental brick chimneys represented above, from a drawing by Mr. Brandon, are from an old building called East-hall Manor House, Denver, Norfolk. They are a good specimen of the brickwork of the Tudor period. A section of the mouldings is added.

THE WORKS OF THE STUDENTS IN THE CENTRAL SCHOOL OF DESIGN.

OUR readers are aware of the interest with which we have always watched the Government School of Design; indeed, we believe that we were the first to devote space to the consideration of those controverted points which for so long a time retarded its development, and threatened its destruction.

Convinced as we are of the immense importance, in every point of view, of such institutions to a commercial nation like ours, especially when efforts having no previous parallel are being made, not merely by individuals, but by the strength of kingdoms, either to maintain their present supremacy in matters of taste, or to equal or surpass us in those qualities of manufacture in which we have hitherto maintained a superiority, our schools of design may well claim more than ordinary attention, and if promising to be successful, more than ordinary encouragement and support.

In proportion to our long-felt interest in the success of the school, and our conviction of its national importance, is the pleasure with which we hail its recent progress, and the advance towards success in fulfilling its proposed object, which the recent exhibition of the works of the students executed during the past session evinces. This exhibition, which took place in rooms belonging to the University of London in Somerset House, consisted of the whole works of the students executed during the last year, including, besides the 1,239 works in the catalogue, 5,108 drawings of ornament from the flat and round, geometrical and perspective drawings, and outlines of the figure from the flat, making a total of 6,347 exhibited works—a much truer test of the progress of the

school than any exhibition of a selected few could possibly be, as we have an opportunity of examining not only the result, but the solidity and propriety of each step in attaining it.

The recent exhibition presented two features in what may be called its elementary department, which are of the utmost importance, and which are evidently assiduously cultivated—the attaining a complete mastery of outline in every department, and the extensive practice of study from floral nature. The many outlines from the ornament of the doors of the Madeleine, the size of the original, fully test the efficiency of the students in the first department, while the great number of studies from flowers and the many excellent compositions of them displayed the proficiency of the students, as well as the care taken to make the study of nature and ornament go hand in hand. The figure proceeding from its course of outline drawing to its ultimate development in the study of the antique and of anatomy has also received a share of attention, and a promising commencement of the study from the life has been made.

Amongst the designs exhibited, a much greater attention has been paid to those departments immediately connected with manufacture, and to the reproductibility of the designs, than heretofore. We were much struck with a design for a printed druggist, No. 398, by Mr. J. B. George, which obtained a first prize, and which, we are happy to hear, had been purchased for manufacture; and by No. 367 (also a prize), a design for a Brussels carpet, by Mr. M. Ruthven, about to be manufactured: an Alhambraic design, for an Axminster carpet, No. 413, by Mr. C. Hanson, deserves also especial commendation for the beauty of its colour, as well as the successful arrangement of the details. Many other designs in this branch of manufacture would, we are convinced, well repay the attention of manufacturers. Some designs by Mr. Slocombe, for silk damask, were particularly deserving of the prize they obtained. A design for a paper-hanging for a gothic hall or library (No. 449), by Mr. Alldridge, deserved commendation. Many other designs for paper-

hangings also deserve great praise, and we were glad to hear that Messrs. J. Woollams and Co. had purchased for manufacture one by Mr. Cuthbert, who is, we believe, quite a youth. Several other designs by Messrs. Maze, Slocombe, George, Herman (master), Hyland, Cotchett, Horn, Rambach, Dresser, Hodder (very clever), Rawlings, Pitcher, and others, and the designs for a breakfast service by Mr. Bell,—for muslins, by Mr. Hanson and by Mr. Hyland, were well deserving of attention and praise.

Some exquisite specimens of Honiton lace, manufactured from designs made in the school, were also exhibited. The designs were by Mr. Burchett, one of the masters.

In the female school also, the exhibition is very rich in designs for garment fabric; in fact this branch is evidently the ladies' forte, and one in which, by assiduous cultivation, they will arrive at great excellence; some of the designs in this department, by Miss Alice West, are really beautiful, and indicate the possession of high talent. We would also mention Miss Louisa Gann, Miss Ashworth, and Miss Cary.

The studies from and compositions of flowers are also in this department highly meritorious, as well as the studies of ornament in chalk from the flat and round. The elementary works in outline were certainly not equally successful, and indicated a want of careful attention to this all-important stage of the course of instruction. With this single exception, the productions of the female school were highly creditable.

Some of the architectural drawings are very good, and Mr. C. J. Richardson (master) exhibits amongst other things a very elaborate design for a *cinque-cento* chimney-piece.

In conclusion, we cannot but express the pleasure we derived from an examination of the exhibition and the gratification we feel that such an opportunity has been afforded the public of seeing the actual state and efficiency of the school; and we congratulate the masters and the Board of Trade, although there is still much to be done, upon the successful results of what we are convinced has been a year of emulous exertion. And seeing the promise and the progress of the school, we trust that Government will not allow its energies to be cramped either by want of means or by want of room; but acting on the true economy of making every department efficient to the highest degree, will remove without delay those obstacles which impede its onward progress and the full realization of the objects for which the school of design was originally founded.

THE INVENTOR OF THE PORTSMOUTH BLOCK MACHINERY.

IN the reign of George II., Mr. Walter Taylor, of Southampton, invented machinery for making blocks for ships. He died in the year 1759, shortly after having submitted his blocks to the Lords of the Admiralty, leaving Mrs. Elizabeth Taylor, of Southampton, his widow, and Mr. Walter Taylor, Jun. (afterwards of Portsmouth-green), his son. The blocks were first examined by the principal officers of the Admiralty and Ordnance, in the year 1759, and in the month of July, 1762, a trial was made between them and the best blocks before used, in the presence of the principal officers of the Navy, in the yard at Deptford, on which trial, those made by Mr. Taylor were found to be greatly superior to all others. The Commissioners of the Navy having contracted with Mrs. Taylor, for supplying the Navy with a quantity of the blocks, and being desirous of having the whole Navy supplied with them, she, in order to secure the benefit of the invention, obtained, as her late husband's widow, letters patent for the invention, dated December 6, 1762. The term of the patent was fourteen years. A specification, acknowledged by her, March 12, 1763, was enrolled in Chancery, March 19, 1763.

Under this patent Mr. Walter Taylor, jun., supplied the navy with blocks. At first he employed the labour of men to drive his machinery; he then used a horse mill; but, finding that inadequate, he obtained a water mill, near Weston, on the eastern shore of Southampton Water, where he erected works